

MUSICAL GAZETTE

An Independent Journal of Musical Events.

GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.

Vol. III., No. 17.]

SATURDAY, APRIL 24, 1858.

[PRICE 3D.]

Musical Announcements.

HER MAJESTY'S THEATRE.

Mdlle. Piccolomini.

THIS EVENING (Saturday, April 24).

LA FIGLIA DEL REGGIMENTO.

Maria Mdlle. Piccolomini.
La Marchesa Mdlle. Sondina.
Tonio Signor Belart.
Ortenso Signor Castelli.
Pesano Signor Mercuriali.
Sergente Sulpizio Signor Belletti.

To conclude with the new Ballet Divertissement, by M. Massot, entitled

CALISTO; ou, Le Renouveau de l'Amour:

By Mdles. Pocchini, Annetta, Pasquale, Bioletti, and Morlacchi.

The opera will commence at 8 o'clock.

A limited number of boxes have been reserved to the public, price 21s. and 31s. 6d. each, and may be had at the box-office at the theatre.

HER MAJESTY'S THEATRE.

Titiens, Ortolani, Giuglini, Aldighieri, Violetti, and Belletti.—Les Huguenots.—On Tuesday next, April 27th, Extra Night, will be repeated Meyerbeer's grand opera, LES HUGUENOTS. Valentina, Madlle. Titiens; Raoul di Nangis, Signor Giuglini. And the new ballet divertissement, CALISTO, ou, Le Renouveau de l'Amour, by Mdles. Pocchini, Annetta, Pasquale, Bioletti, and Morlacchi. The opera will commence at half-past 7. A limited number of boxes will be reserved to the public, price 21s. and 31s. 6d. each, and may be had at the box-office of the theatre.

MISS ARABELLA GODDARD'S

SECOND SOIRÉE (second series)

will take place at Willis's Rooms on WEDNESDAY EVENING, April 28th, to commence at half-past 8, when she will be assisted by M. Sainton, Herr Goffrie, and Signor Piatti. Reserved tickets, 10s. 6d., unreserved, 7s., to be had of Miss Goddard, 47, Welbeck-street, and of the principal musicsellers.

MR. J. W. MORGAN,

TENOR VOCALIST,

Address—The Cathedral, Rochester.

SOUTH LONDON CHORAL UNION,

Under the direction of Mr. W. C. FILBY.

The FIRST MEETING of this SOCIETY will be held on THURSDAY next, the 29th instant, in the Large Room adjoining St. Peter's Church, Walworth, on which occasion the Conductor will state the leading features of the Society. The Chair will be taken at 8 o'clock by the REV. F. P. STATHAM, B.A., F.G.S., President of the Society.

All persons wishing to become Members must apply to the Conductor, at his Residence, 8, St. Mary's-terrace, Camberwell-gate, on Monday or Friday evenings, when they will be subjected to a rigid test of musical capability, and, if approved, accepted.

N.B. There will be no charge for Membership.

SOCIETY of BRITISH MUSICIANS.—

The Profession is respectfully informed that the above SOCIETY has REMOVED its Offices and extensive Library to WORNUM'S MUSIC-HALL, 16, Store-street, where all particulars may be obtained on Wednesdays and Thursdays, between Three and Four o'clock.

W. W. GRICE, Secretary.

MR. WALLWORTH'S TOUR with the FINE and HARRISON OPERA COMPANY will be COMPLETED on SATURDAY next, MAY 1st, after which date he will be in TOWN for the SEASON.

6, Somerset-street, Portman-square, W.

HERR OBERTHUR'S Morning Concert

will take place at Willis's Rooms on SATURDAY, the 5th of MAY. Artists: Madame Ferrari, Miss Siabach, Signor Ferrari. Piano, Miss Freeth; harps, Miss Chatterton, Miss R. Vinning, and Miss Freeth (who will perform a Nocturne for three harps); concertina, Signor Regondi; violin, Herr Jansa; violoncello, Herr Lidel. Conductors, Herr W. Ganz and Herr Pircher. Tickets, 10s. 6d. and 7s. 6d., to be had of the principal musicsellers, and of Herr Oberthur, 14, Cottage-road, Westbourne-terrace North, W.

ROYAL SOCIETY OF MUSICIANS,

St. James's Hall.—Under the patronage of her Most Gracious Majesty the Queen and his Royal Highness the Prince Consort.—The annual performance of THE MESSIAH, in aid of the funds of this Institution, will take place on WEDNESDAY EVENING, April 28. Conductor, Professor W. Sterndale Bennett. Vocalists: Miss Louisa Pyne, Madame Weiss, Miss Dolby, Miss Palmer; Mr. Sims Reeves, Mr. Benson, Mr. Thomas, Mr. Winn, and Mr. Weiss.—Tickets, 2s. 6d., 5s., 7s. 6d., and 10s. 6d. May be had of the principal musicsellers.

JOHN A. IRELAND, Secretary,
18, Newman-street, W.

LINCOLN CATHEDRAL.

A CHORISTER WANTED, who will be boarded, lodged, and educated; he will also receive a small sum of money annually, and on the breaking of his voice, a further sum of £15. The trial will take place on Monday, May 4. Apply to J. M. W. Young, organist, and master of the boys.

ST. JAMES'S HALL.

THE VOCAL ASSOCIATION.

Conductor—M. BENEDICT.

On FRIDAY Evening, April 30th, the THIRD SUBSCRIPTION PERFORMANCE will take place. Vocalists:—Madame Castellani, Miss Messent, Mdlle. Finoli, Mr. Allan Irving; also the Vocal Union—Miss Marian Moss, Mr. J. Foster, Mr. Montem Smith, Mr. Winn, and Mr. Thomas, who will introduce some of the celebrated English Part-songs and Glee by Webbe, Horsley, Bishop, and Elliott.

The burden of the chorus will be taken up by the Vocal Association of 300 voices.

The other choral pieces will be selected from the works composed expressly for the Vocal Association by Mrs. Bartholomew, Messrs. Otto Goldschmidt, Kücken, and Abt.

Duett on two pianofortes, by Messrs. Lindsay Sloper and M. Benedict. Solo on the harmonium, M. Engel. Also Mendelssohn's Duett for stringed instruments.

Tickets, 2s. 6d. and 5s.; balcony stalls (numbered), 7s. 6d.; sofa stalls, 10s. 6d. To be had of all the principal musicsellers. The subscription to the series is One, Two, and Three Guineas. Subscribers now joining will be entitled to three transferable tickets for the performance on Friday, April 30, this being the last opportunity for subscribing during the present series.

CONCERT AGENCY, &c. &c.

Mr. VAN PRAAG tenders his thanks to his patrons and friends for the liberal encouragement he has for some time received, and trusts in future to merit the same. He continues his Agency for Concerts, Matinees, Soirées, Balls, &c., at Mr. Bretell's, Anglo-Saxon Printing-office, 25, Rupert-street, Haymarket, where letters addressed to him will be duly attended to.

BEAUMONT INSTITUTION,

Beaumont-square, Mile-end.

The fifth and last GRAND CONCERT of the series will take place on MONDAY EVENING NEXT. Vocalists: Madame Cassier, Miss Eyles, Miss Kemble, Mr. Alban Irving, Mr. Sims Reeves. Flute, Mr. Svendsen; organ and piano, Mr. A. Carder. Conductor, Mr. Frank Mori; director, Mr. D. Francis. Tickets, hall, 1s. 6d.; balcony, 2s.; reserved seats, 3s. To be had of the Secretary, Mr. D. Francis, to whom all communications are requested to be addressed at the Institution, or 24, Mile-end-road. Doors open at Quarter-past 7, commence at 8 o'clock precisely, and conclude at a Quarter to 11.

ASSEMBLY ROOMS, BATH.

TO BE LET, from the 29th September, 1858, these splendid ASSEMBLY ROOMS, with the Furniture, Shops, Billiard-room, Cellars, Dwelling-house, and Gas Fittings.

For particulars apply to Mr. Richard Stothert, solicitor, Hay Hill House, Bath.

ROYAL ITALIAN OPERA, COVENT-

GARDEN.—The nobility, gentry, subscribers, and the public are most respectfully informed that the NEW THEATRE will OPEN on Saturday, May 15.

Musical Publications.

"When My Love Sighs I Hear."

New Song. Price 2s. 6d. Words and Music by NECTARINE BURNBYDE, Esq. Author of "I, too, am Seventeen, Mamma!"—Cramer, Beale, and Co., 201, Regent-street.

Musical Instruments.

SECOND-HAND ORGANS for SALE.

MESSRS. FORSTER AND ANDREWS, Organ-builders, Hull, have several SECOND-HAND CHURCH and CHAMBER ORGANS for SALE, in thorough repair. Price and particulars forwarded on application.

FORSTER AND ANDREWS,

Organ-builders, Hull.

An ORGAN FOR SALE—2 Manuals,

CC to F, containing 18 stops, including 2 doubles, a great and swell, enclosed in a painted gothic case, and gilt front; in first-rate condition, and the instrument quite as good as any new one. Price £150. Another ORGAN, 1 manual, GG to F, 8 stops, with 7 stops through to GG, solid oak case, and gilt speaking front; warranted. Price £90. Also a very good 4-stop GG ORGAN, contains open, stopped, principal, and fifteenth, with a neat case and gilt front, and general swell; in very good condition. Price £40. Further particulars upon application to Mr. Brindley, organ-builder, Sheffield.

To the Music Trade and Profession.—

The LARGEST and CHEAPEST STOCK of SECOND HAND PIANOFORTES by Broadwood, Collard, Allison, Oertmann, Gange, and Tomkinson, are to be had at Messrs. Kelly and Co.'s, 11, Charles-street, Middlesex Hospital. Harps by Erard, Erat, &c. Second-hand Organs, &c. Pianoforte Tuners and Repairers provided. Valuations effected, and every class of business connected with the Musical Profession negotiated.



NOTICES, &c.

The *Musical Gazette* is published every Saturday morning, and may be obtained of the principal city newsvenders, or, by order, of any others in town or country. Subscribers can have copies regularly forwarded from the office on sending their name and address to 11, Crane-court, Fleet-street. Country subscribers have their copies sent free by post for 4s. 4d. per quarter. Subscribers in town and the suburbs have theirs delivered for 3s. 3d. per quarter.

All remittances should be addressed to the publisher.
Post Office Orders should be made payable to JOHN SMITH, Strand Office, and addressed No. 11, Crane-court, Fleet-street, London.

The City agent for the *Musical Gazette* is Mr. J. A. Turner, 19, Poultry. The West-End agent is Mr. Hammond, 214, Regent-street. Single copies of the *Gazette* may be obtained at either of these establishments, but the musical profession and amateurs are respectfully invited to enter their names as regular subscribers on the terms above mentioned.

Payment of subscription may be made in postage stamps if preferred.
Notices of concerts, marked programmes, extracts, &c., should be forwarded as early as possible after the occurrence.

Some remittances have arrived, acknowledgments of which will be forwarded early next week.

THE MUSICAL GAZETTE

SATURDAY, APRIL 24, 1858.

A few weeks ago we reported, in an astonishingly brief manner, Miss Dolby's appearance at a concert in Utrecht. We were, at the time, in possession of full particulars of our great contralto's *début* in Holland, but were unable to find room for the detail of the affair.

Under the peculiar title of "*Mutua fides*," concerts are given by the students at Utrecht. The expenses are borne by these good people, and the admission is a matter of invitation, the *élite* of Dutch society forming a large portion of the audience. There is a president, a secretary, and a treasurer, and the conductor of the music is Herr Kufferath, a name not unknown to us Anglians. The programme of the concert to which we again refer, contained a symphony, an overture (by the conductor), Weber's *Jubilee* overture, Mendelssohn's Wedding March, and solos on the violin and violoncello. Considering that Utrecht is about the size of our Chelmsford, and that local executants were employed, this was pretty well.

Miss Dolby sang Haydn's "Spirit Song," an air from Handel's *Israel in Egypt*, "O bay of Dublin," a Northumbrian song, and (of course) "Over the sea." The last-named melody created a prodigious sensation, and called forth plaudits loud and long, but we must not omit to state that, although this *bagatelle* excited so much enthusiasm, the more classical songs met with the utmost favour.

It would be a libel on the musical taste of the Hollanders to imagine that the general evincement of warm appreciation of the singer's talents was aroused by Mrs. Groom's ballad alone. It appears that the students and their friends were delighted with everything, and allowed no opportunity to escape of demonstrating their admiration. The neatest compliment they paid during the evening was their rising at the performance of our National Anthem, which, as most or all of our readers know, is introduced in Weber's *Jubilee* overture, and cheering at the conclusion of the work. But the enthusiasm did not end with the concert. A deputation waited on the fair vocalist, before leaving the hotel, and presented her with an elegant brooch; and the next day the students escorted her to the railway station, where a military band was in attendance, playing the English national airs, the students themselves following suit with singing and cheering until the train arrived.

This is not the first time that an English artist has been *fêted* on the continent. Miss Arabella Goddard travelled through Germany a few years back, and experienced receptions that must have been no less highly gratifying to the young pianist herself

than satisfactory to us at home, who naturally watch with deep interest the career of our countrymen and women in foreign lands; and there are others—the brothers Holmes amongst the number—whose names we cannot pen at this moment, that have made very successful tours in Europe, but we cannot point to any recent case of the reception of a vocalist which bears any comparison with that accorded to Miss Dolby. In thus bringing the name of one particular artist before the public, we do not intend any special glorification of the lady. She is one of the very best and most conscientious vocalists of which we can boast, and is in such a position as to require no more "bush" than 1820 port. We rather desire to acknowledge the compliment which the Hollanders have paid to an English singer, when it is well known that our continental neighbours have but a poor idea of us as musical people, or as fosterers of vocal art. It is true that an aspirant to European fame sighs for the verdict of a London audience with as much anxiety as for that of Paris, Leipsic, Berlin, or Vienna, but the generality of our foreign friends have little faith in our artistic development, and if, by publishing an instance of generosity of feeling and true appreciation of artistic worth on the part of our neighbours, we excite a little curiosity on the part of continental towns and cities to hear what the English vocalists and instrumentalists can accomplish, we shall be very much satisfied. We are not advocates for expatriation or emigration, but we certainly wish that some of our best executants would extend their continental travels, and give the principal European cities at least a taste of their quality. A little interchange of enthusiasm is necessary, and we do not consider that our foreign neighbours have sufficient opportunity afforded them of showing respect to English talent. We do not go into fits of exultation when a foreign artist of great ability makes appearance here, simply because we are not a demonstrative people, but, on the whole, we bestow an enormous amount of applause upon artists of other climes, and we do not give their countrymen a chance of returning the compliment. Rather than hear grumbling about the patronage of "foreigners" in England, we would recommend some of our discontented musical students to travel abroad and have their grumbings and prejudices removed through their own experience, art being of no country.



Her Majesty and the Prince Consort visited the Princess's Theatre on Monday evening to witness the revival of *King Lear*.

Her Majesty and the Prince Consort attended the performance at the Olympic Theatre on Tuesday evening.

Metropolitan.

AMATEUR MUSICAL SOCIETY.

This admirable orchestral institution gave its fifth concert of the twelfth season on Monday at the Hanover-square Rooms. The programme commenced with the inimitable *Figaro* overture, which was capitally played by the band; Mr. Henry Leslie's elegant trio, "Memory," followed, sung by the Misses Griffith and Mr. Coleridge. The great treat of the evening was Haydn's symphony, letter R. It is one of the best specimens of the master, and abounds in lively fancy and melody; the *andante* is a marvellous composition. The greater part of the movement is led by the flutes, which were played by Messrs. Browne and Broadwood in thoroughly musician-like style. Glees, "By Celia's arbour" (Horsley), and "Come let us join" (Beale), were sung by Messrs. Heming, Coleridge, Bushby, and Pownall,



the latter being encored; and the overture to *Euryanthe* concluded the first part. It was inserted in the programme with great discrimination, being agreeably contrasted with Mozart's *Figaro* overture.

Miss Freeth played Mendelssohn's *rondo* in B minor. We have to congratulate this young lady on an admirable style, and a very distinct and brilliant touch. The quintett, "Di scrivermi," from *Così fan tutte*, and a glee, "L'ape e la serpe," by Spofforth, followed, and the concert concluded with the march from Meyerbeer's *Camp of Silesia*. The sixth concert will take place on May 3.

NEW PHILHARMONIC CONCERTS.

The first concert of the season, on Monday last, was attended by a large audience, and was, in most respects, worthy of the amount of patronage bestowed. The first part of the programme was devoted to the gigantic Beethoven, and consisted of the following works and selections:

Overture (*Egmont*).
Duett, "If such thy will" (*Mount of Olives*).
Concerto, in E flat, pianoforte and orchestra.
Aria, "Ah qual furor" (*Fidelio*).
Symphony in C minor.

The *sinfonia* in C minor is generally the grand work in any programme in which it figures, but on this occasion the interest of *connoisseurs*, and indeed of the whole audience, was fairly divided between the symphony and the concerto. In fact this concerto is a symphony in itself. There is the same vigour, the same fertility of theme, and variety in treatment, and the same exquisite effects in orchestration that we meet with in the author's best symphonies, while the interest is enhanced if possible by the solo instrument. As a complete work it is magnificent, as an exhibition of the pianoforte and pianist it is wonderful, and as an orchestral composition it is equally astonishing and charming. Miss Arabella Goddard was selected as the pianoforte exponent, and a better choice could scarcely have been made, though the pace of the first and last movements was alarming. There is a *non troppo* attached to the indication of the *rondo's* speed which was quite lost sight of. Still, it was a delightful performance, and Miss Goddard deserved her cart-load of cheers and recal to the orchestra, if only for the extraordinary dexterity she displayed in the exposition of her allotted portion in this great work, for the concerto is diabolically difficult.

Dr. Wylde conducts well. We were highly pleased with his reading of the symphony, and he deserves great credit for keeping the band together in the concerto, for the solo instrument, either from the enormous speed of the executant, or from the peculiarity of the room, was not always distinct. Madame Castellan was out of tune in the air from *Fidelio*, and the duett from the *Mount of Olives*, sung by Madame Borchardt and Mr. Tennant, produced but slight effect. The overture to *Egmont* was a fine performance.

Part II. was very light. Madame Castellan sang the polacca, "O luce," in better tune, and Madame Borchardt was more satisfactory in music suited to her peculiar school of singing,—the air from *Le Domino Noir*, which she sang at the festival of the Royal Society of Musicians. The overtures to *Der Freischütz* and *Macaniello* were played with great spirit.

CRYSTAL PALACE.

We have received the following particulars of a National-school Choral Festival, to be held at the Crystal Palace, on the 8th of May. The orchestra will consist of at least 4,000 of the children, pupil-teachers, and teachers of the national and endowed schools of the metropolis and its immediate vicinity. The full band of the Royal Military Asylum (Duke of York's School), will perform several pieces during the day. Mr. G. W. Martin will conduct, and Mr. Brownsmith will preside at the Handel Festival organ. The performance will consist of a carefully arranged selection of sacred and secular music. The object of the festival is to increase the funds of the Church Schoolmasters' and Mistresses' Benevolent Institution; an institution which aims to relieve decayed and necessitous teachers, assist their widows, and make some provision for their orphans. The committee believe that the festival will give a right impetus to the due study and practice of music

in our National Schools, and, that it will also do good service, by evidencing to the mass that religion and gloom are not necessarily connected, but that when religion occupies the chief place, she never lessens, but rather increases innocent pleasure, ever acting as a purifier and safeguard. Masters and mistresses of Church of England schools, wherever they may be located in the kingdom, become members of the Benevolent Institution upon payment of an annual subscription of five shillings. The subscription is small, but it is as much as a very large number of teachers can spare from their income; local circumstances too often preventing the payment of an adequate stipend—to those, "without whom," writes a well-known clergyman, "the hands of parish ministers would hang down," but who, until the formation of this institution, had no other source of relief, save that of the uncertain (and to them ruinous) medium of the press, that failing, the Union-house received them. This knowledge has unstrung many, and substituted for the Union—the Lunatic Asylum. The committee are actively engaged in making all necessary arrangements, and have every reason to hope that their undertaking will be eminently successful.

The following is the return of admissions to the Crystal Palace for six days, from April 16 to 22:—

			Admission on Payment.	Season Tickets.	Total.
Friday	April 16	(1s.)	.. 2,999	919	3,918
Saturday	" 17	(2s. 6d.)	.. 1,042	1,901	2,943
Monday	" 19	(1s.)	.. 2,465	534	2,999
Tuesday	" 20	..	.. 2,118	602	2,720
Wednesday	" 21	..	.. 2,277	442	2,719
Thursday	" 22	..	.. 2,372	417	2,789
			13,273	4,815	18,088

VOCAL ASSOCIATION.

An excellent concert was given at St. James's Hall by this society on Friday last, but we are compelled to postpone particulars until next week.

CROSBY HALL.—An interesting concert was given here on Monday evening, April 12th,—interesting from the fact of the programme containing several fine anthems, unknown to the general public. The vocalists were Misses E. Lyon, Leffler, and Whitton, Messrs. Francis, Lockey, Winn, Shodbridge, Fielding, Buckland, &c. Mr. George Cooper presided at the organ, and Mr. Chas. Horsley conducted. Mr. Lockey sang "Waft her, angels," and the preceding recitative, charmingly; Mr. Francis's reading of "Lord, remember David," was all that could be desired; and Mr. H. Buckland (though at a very late period) was very successful in Pergolesi's "O Lord have mercy;" but the most effective solo during the evening was Mehul's "Ere infancy's bud," sung by Mr. Fielding, and rapturously encored. In each of Miss Leffler's songs a little more *mezza voce* would have been desirable, especially in Costa's "Evening Prayer" (*El*). Miss Lyon was suffering from acuteness of intonation, a rather unusual affection. The sole drawback to the good-singing of the choruses appeared to be the want of understanding between the organist and conductor: this latter office (with all due respect to the talents of the gentleman filling it) could have been dispensed with; however, everyone ended at the same time, which we thought rather miraculous, considering the general *mêlée* in some of the movements. The anthems best sung were Dr. Boyce's "O where shall wisdom be found," "God is our hope and strength," by Dr. Greene, and "O sing unto the Lord," Purcell—all three fine specimens of anthem writing, perhaps the finest: in fact, the duett for alto and tenor in Dr. Greene's anthem is about as beautiful and melodious a movement as can be listened to, though the style of the age in which he lived creeps into the last movement in the most unmistakeable manner, he being contemporary with Handel.

MR. CHARLES DICKENS read his "Christmas Carol" at St. Martin's Hall on the 15th instant, before a large and fashionable audience. The performance was in aid of the funds of the Hospital for Sick Children. The hall was completely crowded, yet every word was distinctly audible in the most distant parts of the building.

BRIXTON AMATEUR MUSICAL SOCIETY.—The fourth concert of the season took place on Wednesday week, and was more numerously attended than any of the series, a circumstance which indicates that the society's exertions are being appreciated in the district. The instrumental pieces were a symphony of Haydn's (No. 8); the overture to *Robesart*, *Men of Prometheus*, and *Tancredi*; a concerto of Romberg's for the violoncello, and a duett for cornets-à-pistons. The band, under the direction of their experienced conductor, Mr. Boosé, played in their accustomed good style, but the selections which really deserved and met with the greatest applause, were the violoncello solo and the cornet duett. Of the former, it is but justice to the gentleman to say that we have seldom heard any amateur play with so much skill and good feeling; indeed, many professionals might have been proud of such a performance, reflecting as it did great credit upon the violoncellist, and indicating an amount of practice which very few have acquired. The cornet duett was equally well played. The vocalists—Miss E. Hughes, Mr. Crosier, and an amateur—by their excellent singing, contributed in no small degree to the success of the concert, which was one of the best of the season.

SOUTH LONDON CHORAL UNION.—Under this title Mr. W. C. Filby, organist of St. Peter's, Walworth, seeks to establish a society for the practice of concerted vocal music. The leading features of the society are: 1. That none will be admitted but those who can go through a test of musical capacity; to which rule the conductor purposes a rigid adherence. 2. That the training of such will be somewhat after the model of the "Cologne Choral Union," or "Mr. Henry Leslie's Choir." And, 3. That the society will be self-supporting,—dependent on the subscriptions for the season, which, it is hoped, will be taken up with spirit by the public. Upon such principles alone can a choral association hope for real and permanent success; and if the conductor is patient, and will take plenty of time in the selection of his voices, we have no doubt that he will obtain a satisfactory result.

MISS EMMA MARTYN gave a concert at St. Martin's Hall on Monday evening. The vocalists were Miss S. Cole, Miss K. Smith, Miss Poole, Mr. George Genge, Mr. T. Williams, Mr. Lee, and the *beneficiaire*. Mr. Alfred Gilbert and Dr. Boardman presided at the pianoforte. The former and Miss Chatterton (harp) played solos. Miss Cole was encored in a MS. ballad by Lee, and Mr. Genge in two Irish ballads by Lover, the latter of which he repeated. The programme consisted chiefly of songs. A trio from *Il Trovatore*, which would have been an agreeable relief at the end of the first part, was omitted.

The motett choir of the Ecclesiological Society held their second meeting on Tuesday evening at St. Martin's Hall. The programme included, amongst motetts, hymns, anthems, carols, and chants, a mass for five voices by Orlando di Lasso. As we were not invited, we presume the M. Ch. of the E. S. were afraid of doing the mass indecently.

MR. HENRY BLAGROVE gave the first of a series of quartett and solo concerts at his residence on Tuesday evening. The quartetts were played by Messrs. Blagrove, Isaac, R. Blagrove, and Aylward. The vocalists were Miss Kemble and Mr. Thomas.

The musical arrangements at the annual dinner of the Master Boot and Shoemakers' Institution, brought the services of the Quartett Glee Union into requisition.

HERR BOHRER gave a *soirée* at his residence on Wednesday, assisted by Signor Nicosia and Herr Lidel. Vocalists, Miss Messent and Mr. Allan Irving.

MR. J. T. COOPER gave a performance of *The Messiah* at Barnsbury Hall, Islington. The principals were Miss Banks, Miss Palmer, Mr. Wilbye Cooper, and Mr. Lawler.

Opera.

HER MAJESTY'S THEATRE.—Mdlle. Titiens has, by her reappearance in *Les Huguenots*, confirmed the success which she achieved on the opening night of the season. Seldom have the critics of the London press been so unanimous in their opinion of a new artist. Even the *Athenæum*,—which always grumbled at the success of Mdlle. Piccolomini, whom every other journal in the metropolis praised, albeit she is not the greatest vocalist in the world—in its usual unverbos and peculiar way, said last

Saturday all that we, who are paragons of honesty, on the same day expressed, and assented to the legitimacy of the success which had already been recorded by the daily papers. *Les Huguenots* appears likely to have a run, in spite of the formidable announcement already put forth by the Royal Italian Opera for the 15th prox. We are anxious to know in what operas Mdlle. Titiens will be cast. If Mr. Lumley puts his new *prima donna* into unwholesome competition with Grisi, he will be acting very unwisely. He must not treat the Royal Italian Opera as a rival house, but must rely on the merits of his own establishment, without reference to any other, and the careful mounting of such operas as are not so likely to be given at the other house will ensure him a large amount of support. We do not mean that he should eschew the grand operas which will inevitably be represented by the Bow-street lessee; but we would caution him against any display of an antagonistic—as distinct from competitive—spirit. If two Italian operas are to flourish in London, it will not be done by managers announcing the same opera purposely in one week at their respective houses. We must say that we consider it, at least, bad taste on the part of Mr. Gye to advertise *Les Huguenots* for his opening night. We cannot help thinking that he said to himself "Oh, so they think they can do *Les Huguenots* at Her Majesty's Theatre. Just let the public wait and see how we can do it!" We may be wrong, but these are our thoughts.

On Tuesday evening *Don Pasquale* was performed, introducing Signor Belart, the sweet and flexible tenor, who made his bow last season, and who is admirably fitted for the part of Ernesto, Mdlle. Piccolomini, whose Norina is a charming assumption, and Signor Belletti, who is a good diplomatic doctor, not to forget Signor Rossi, whose *Don Pasquale* is one of the best that could now be met with. There was an excellent house, and the performers had frequent recalls.

THE NEW ITALIAN OPERA HOUSE.—On Saturday the statues of Melpomene and Thalia, which escaped on the destruction of the late Covent Garden Theatre, together with the celebrated bas relief, by Flaxman, illustrative of the dramatic art, were placed in nearly the same position in the new Italian Opera House that they occupied in the old theatre. The colonnade fronting Bow-street on Saturday attained its elevation, and in the present week the scaffold will be removed, the building being externally completed. The new Opera House is one-fifth larger than the late Covent Garden Theatre, it is 100 feet high, 122 feet broad, and 240 feet long; the stage is 90 feet square, and 50 feet high. Altogether it is about the same size as La Scala at Milan, hitherto the largest in the world.

Theatrical.

OLYMPIC.—A new one-act comedieta, entitled *A Doubtful Victory*, was produced on Monday. The interest of the piece turns on the somewhat time-worn incident of testing the affection of a youthful lover. This is done by means of a fascinating widow (personated by Mrs. Stirling), and, if she can succeed in bringing the enamoured youth on his knees to her, he is to be pronounced unfaithful to his first love. This the fair widow would certainly succeed in doing, but for the jealousy of another, and middle-aged, admirer, who, though he consents to be a party to the trick, fears that he may be made to pay too dearly for it. He betrays the secret just in time to save the youth from the penalty of infidelity.

The piece, which is of French origin, was successful; the responsibility lying chiefly with Mrs. Stirling and Mr. Vining, who plays the elderly innamorato.

PRINCESS'S.—*King Lear* was produced on Monday evening with great success. Her Majesty and the Prince Consort were present.

STRAND.—This little theatre has a very fresh, warm, and comfortable look under its new decorations. The panels of the boxes,—white and gold, the curtains of the private boxes yellow,—and a new drop, of which blue is the ground colour, give to the whole an exceedingly tasteful appearance.

Miss Swanborough has got together a very effective company for vaudeville, comedy, and burlesque. *Nothing Venture, Nothing Win*, is a pleasant little comedieta from the French; and with

the aid of Messrs. Belford, Belton, and Miss Martha Oliver, made a neat and appropriate introduction to the new management. Then, the extravaganza on *Fra Diavolo* introduced the fair lessee as robber-chief, who looked as handsome and saucy as a feminine brigand could possibly do. Mr. Charles Young is new to London, and is likely to become a decided acquisition to our low comedians. We preferred his Beppo (in the burlesque), in which he was encored in a song, to his performance in the new piece produced on Thursday—*Your Likeness, Sir, One Shilling*, a trifle not intended for criticism, but containing ample material for a hearty laugh or two.

MARTLEBONE LITERARY INSTITUTION.—On Saturday evening two original pieces by Mr. Emilius Holcroft, *Estelle* and *My Husband's Secret*, were performed by amateurs. We regret that the tickets arrived too late for us to make arrangements for attending.

MR. E. T. SMITH, lessee of the Theatre Royal, Drury-lane, on Friday last presented Mr. E. L. Blanchard, the author of the pantomime, which was so successful last Christmas, with a handsomely-chased silver claret-jug, in token of the services he had rendered to the management.

ANNOUNCEMENTS FOR THE SEASON.

- May 1.—Crystal Palace, new season commences.
 " 3.—Amateur Musical Society.
 " New Philharmonic Society, concert, St. James's Hall, 8.
 " 4.—Mr. Blagrove's quartett concert, at his residence, evening.
 " Mr. Salaman's concert lecture, at his residence, 8½.
 " 5.—Herr Pauer's *soirée*, Hanover-square, 8½.
 " Herr Heinrich Bohrer's second *soirée musicale*, at his residence, 24, Welbeck-street.
 " Mr. H. J. Trust's harp *matinée*, at his residence.
 " 6.—Mr. Charles Dickens's reading of "The Chimes," St. Martin's Hall, 8.
 " 7.—Mr. Leslie's oratorio, *Immanuel*, St. Martin's Hall, 8½.
 " 8.—Herr Oberthur's *matinée*, Willis's Rooms.
 " Crystal Palace, Great Choral Demonstration by nearly 5000 Children of the National Society's Schools.
 " 10.—Crystal Palace, First Performance of the Paris Garde Nationale Band.
 " Philharmonic Society's third concert.
 " 11.—Musical Union *matinée*, St. James's Hall, 3½.
 " Concert at the Beaumont Institution, Mile-end, 8.
 " 12.—Royal Botanic Society's Exhibition, 2.
 " Miss Arabella Goddard's *soirée*, Willis's Rooms, 8½.
 " Herr Schlosser's Orchestral Concert, Hanover-square, evening.
 " 13.—Miss Binfield Williams's concert, St. James's Hall, Piccadilly, 8.
 " Mr. Charles Halle's *matinée*, at his residence, 3.
 " Crystal Palace, Second Performance of the Paris Garde Nationale Band.
 " Mr. Charles Dickens's reading of "The Christmas Carol," St. Martin's Hall, 8.
 " 17.—Amateur Musical Society.
 " Miss Dolby's *matinée*, Willis's Rooms.
 " New Philharmonic Society, concert, St. James's Hall, 8.
 " 15.—Mr. Blagrove's quartett concert, at his residence, evening, 4.
 " 19.—Anniversary Festival of the Sons of the Clergy, St. Paul's Cathedral.
 " Herr Heinrich Bohrer's third *soirée musicale*, at his residence, 24, Welbeck-street.
 " Herr Pauer's *soirée*, Hanover-square, 8½.
 " 23.—Crystal Palace, first flower-show.
 " 24.—Philharmonic Society's fourth concert.
 " Mr. Aguilar's *matinée*, Hanover-square.
 " 25.—Musical Union *matinée*, St. James's Hall, 3½.
 " 31.—Amateur Musical Society.
 " New Philharmonic Society, concert, St. James's Hall, 8.
 June 2.—Royal Botanic Society's Exhibition, 2.
 " Mr. H. J. Trust's harp *matinée*, at his residence.
 " 4.—Mr. Blagrove's quartett concert, at his residence, evening, 4.
 " 5.—Concert, St. James's Hall, evening.
 " 7.—Philharmonic Society's fifth concert.
 " 8.—Musical Union *matinée*, St. James's Hall, 3½.
 " 9.—Herr Pauer's *soirée*, Hanover-square, 8½.
 " 11.—The Misses M'Alpine's concert, Hanover-square.
 " Miss Dolby's *soirée*, Willis's Rooms.
 " New Philharmonic Society, concert, St. James's Hall, 8.
 " 15.—Musical Union *matinée*, St. James's Hall, 3½.
 " 18.—Crystal Palace, second flower-show.
 " 17.—Crystal Palace, flower-show continued.
 " 21.—Philharmonic Society's sixth concert.
 " 24.—Musical Union *matinée*, St. James's Hall, 3½.

- " 23.—Royal Botanic Society's Exhibition, 2.
 " Crystal Palace, Concert of the Children of the Tonic Sol-fa Association.
 " 29.—Musical Union *matinée*, St. James's Hall.
 Aug. 7.—Crystal Palace, summer poultry-show.
 " 9.—Crystal Palace, summer poultry-show.
 " 10.—Crystal Palace, summer poultry-show.
 " 11.—Crystal Palace, summer poultry-show.
 " 31.—Birmingham Musical Festival.
 Sept. 1.—Birmingham Musical Festival.
 " 2.—Birmingham Musical Festival.
 " 3.—Birmingham Musical Festival.
 " 8.—Crystal Palace, third flower-show.
 " 9.—Crystal Palace, flower-show continued.

ANNOUNCEMENTS FOR THE WEEK.

- THIS DAY.—Crystal Palace concert, 2½.
La Figlia and Calisto, Her Majesty's Theatre, 8.
 MONDAY.—Beaumont Institution concert, 8.
 Philharmonic Society's concert, Hanover-square, 8.
 TUESDAY.—*Les Huguenots and Calisto*, Her Majesty's Theatre, 7½.
 WEDNESDAY.—Miss Arabella Goddard's *soirée*, Willis's Rooms, 8½.
The Messiah, St. James's Hall, 8.
 THURSDAY.—Mr. Charles Dickens's reading of "The Cricket on the Hearth," St. Martin's Hall, 8.
 Mr. O'Leary's *matinée*, Beethoven Rooms, 3.
 FRIDAY.—Vocal Association, St. James's Hall, 8.
 SATURDAY.—Crystal Palace concert, 2½.

Theatres.

PRICES, TIME OF COMMENCEMENT, &c.

- ADELPHI.**—Private Boxes £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.
ASTLEY'S.—Private Boxes, from £1 1s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit 2s. Gallery 1s.; Upper Gallery, 6d. Children half-price. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.
HAYMARKET.—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 6s. each; Dress Circle, 5s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s. Second Price—Dress Circle, 3s.; Upper Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, price Five Guineas. Doors open at half past 6, commence at 7.—Second Price at 9 o'clock.
LYCEUM.—Stalls, (retainable the whole evening) 6s.; Dress Circle, 5s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Private Boxes, £1 1s., £1 11s. 6d., and £2 2s. Second price to all parts of the House at 9 o'clock, Stalls excepted. Doors open at half-past 6 commence at 7. The Box-office open from 11 till 5 o'clock.
OLYMPIC.—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s. Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.
PRINCESS'S.—Dress Circle, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price—Dress Circle, 2s. 6d.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Orchestra Stalls, 6s.; Private Boxes, £2 12s. 6d., £2 2s. 0., £1 11s. 6d.
SADLER'S WELLS.—Boxes, 2s. and 3s.; Pit, 1s.; Gallery 6d. Doors open at half-past 6, commence at 7.
SOHO.—Stalls, 8s.; Boxes, 2s.; Pit, 1s. Half-price at 9.
STRAND.—Stalls, 5s.; Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Private Boxes, £1 1s., £1 11s. 6d., and £2 2s. Second price at 9 o'clock. Box-office open from 11 to 5.
STANDARD.—Lower Boxes and Stalls, 1s. 6d.; Upper Boxes, 1s.; Pit, 1s.; Centre Circle on First and Second Tier, fitted up quite private, 2s.; Gallery, 6d.; Family Private Boxes, £1 1s. and £1 11s. 6d.; Private Boxes on Lower Circle, 3s.; Private Boxes Upper Circle, 2s.; New Centre Private Boxes, 4s.
SURREY.—Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 6, commence at half-past. Half-price at half-past 8.

Provincial.

BIRMINGHAM.—The arrangements for our great Triennial Musical Festival are progressing most satisfactorily. The festival will commence on the Tuesday morning with Mendelssohn's *Elijah*, written expressly for the Birmingham Festival of 1846. On Wednesday morning will be given Mr. Costa's oratorio of *Eli*, written expressly for our last great festival. On Thursday, as usual, *The Messiah* will be performed, and on Friday morning, Henry Leslie's new oratorio, *Judith*, composed for this occasion, and will be brought out under his own auspices. As this is only a short oratorio, the same morning will be occupied with Beethoven's grand Mass in C, a magnificent composition, and Mendelssohn's beautiful cantata, "Lauda Sion," a very choice composition, and one that has never yet been performed in Birmingham. At the evening concert, in addition to the finest symphonies and overtures by the greatest masters, there will be various novelties introduced, including Costa's new cantata, written on the occasion of the marriage of the Princess Royal, and performed before the Queen and Court, at the state concert given in celebration of that event. Handel's serenata, *Acis and Galatea*, with additional band parts, and re-arranged by Mr. Costa, will form a prominent feature of one of the evening concerts. The whole of the principal vocalists are not yet engaged, but we subjoin a list, some of whom have completed engagements with the orchestral committee, and others we think are most likely to do so, Madame C. Novello, Madame Rudersdorff, Madame Caradori Allan, Madame Viardot Garcia, Miss Dolby, Mr. Sims Reeves, Signor Giuglini, Herr Formes, Mr. Weiss, and Signor Belletti. Mr. Stimpson will preside at the organ, and Mr. Costa will conduct. The instrumentalists will be selected chiefly by Mr. Costa, and will comprise all that are eminent and great in the various branches of the musical profession. The choir on this occasion will be almost entirely local. Last festival the choral body of Birmingham was exceedingly weak, and the Festival Choral Society seemed fast approaching its dissolution. The Amateur Harmonic Association was not then formed, and ch music was at so low an ebb that Birmingham could only furnish about 140 choristers towards the 320 voices that were wanted; recourse was had to London and Bradford, and a magnificent chorus was engaged. But matters are now in a more healthy state, the Festival Choral Society, now under vigorous and active management, numbers more than 200 members, and the manner in which they have rendered the choruses at their late concerts show that they are well trained and capable of producing great effects. The Amateur Harmonic Association is also in a very prosperous condition, and contains some excellent voices, especially sopranos, and will furnish about eighty voices for the forthcoming festival—a greater number than the Choral Society contained at the last meeting. These are under the direction of Mr. A. J. Sutton, and have been practising for months the music to be sung at the approaching festival.—*Birmingham Daily Press*.

CANTERBURY.—Mr. Gough's evening concert came off at St. George's Hall on Wednesday week. The hall and gallery were well filled with a highly respectable audience, numbering nearly 600. The programme included, both in songs and glees, much that conduced to captivate and delight the audience, and the instrumental selections were given with great taste and spirit by the Depot Military Band. The concert opened with the favourite selection from *Esmeralda*, which was performed with great spirit under the direction of Mr. T. Tomkinson, and was immediately followed by Weber's grand scena, "Softly sighs the voice of evening," sung by Miss Somerville. The trio, "When shall we three meet again," was given by Miss Somerville and Messrs. Young and Gough. Parry's aria buffa, "Blue Beard," by Mr. G. A. Cooper, was very tame; but he was most happy in the duett of "an old gentleman wooing a young lady;" and exquisite in his own vocal caricature of an "old bachelor," which called down repeated plaudits from every part of the hall, and was loudly encored. Verdi's scena e cavatina, "'Twas night, and all around was still," was exquisitely rendered by Miss Somerville. Mr. T. Young (our favourite ballad singer and fellow townsman) was in good voice, and Bishop's ballad was so vigorously rendered by him as to call down a rapturous encore. Mr. Gough was highly

effective in the new ballad, by Balfe, "Though fortune darkly o'er me frowns." Mr. N. Irons presided at the pianoforte.

The members of the Glee and Madrigal Society dined together, at the Freemasons' Tavern, on Tuesday last. The dinner was got up in a first-rate style by Mr. Usher; and the musical *soirée* passed off much to the satisfaction of the company assembled.

CHERTSEY.—**CHORAL ASSOCIATION.**—The first concert of this association took place in the Town-hall on the 8th inst., and consisted chiefly of glees and part-songs of favourite and established repute. The members had evidently bestowed much attention to their studies, and gave to their parts a most favourable rendering. The programme was an interesting one, and the general performance admirably effective. The hall was crowded to excess, the audience loudly applauding the successful efforts of their fellow townsmen in providing so high a treat for their gratification. We are pleased to say the vicar (who opened the proceedings with an admirable address) takes an active interest in the association in his capacity of president, and that a very distinguished list of the gentry and residents of the neighbourhood are already among the subscribers. In the absence of Mr. Gee, Mr. William Cockell, of Dalston, conducted.

DAFEN.—**CONCERT AT THE TIN WORKS.**—On Tuesday, the 13th inst., the eighth concert of this season at the above place came off very successfully. The school-room and the adjoining class-room were filled to overflowing. The programme consisted of 14 pieces, which, counting encores, were increased to 22. The great attraction of the evening was the performance of Rossini's overture to the opera of *Semiramide*, as a pianoforte duett, by two ladies from the neighbourhood. The execution was unexceptionable, and every one seemed highly delighted. We sincerely hope to have the pleasure of hearing the same ladies again. The band played in their usual lively manner, but so many brass instruments and a couple of drums are too much for the size of the room. Mr. W. Jones played two cornet solos, "Hear me, gentle Maritana," and "In happy moments;" the last being encored, he played "Scenes that are brightest," which turned out to be by far the best of the three. The air "Ah che la morte," from the opera *Il Trovatore*, on the organ flutina, with piano accompaniment, was likewise a new feature in this concert. The two instruments have a very pleasing effect, and though it was getting late, the audience testified their approbation unceasingly till a repeat was granted them. The vocal music consisted of two songs, "Oh, let the kind minstrel," by Mr. O. Jones, and "Hedydd Lon," by Mr. W. Thomas; and two glees by the Philharmonic Class—all of which were heartily encored. A part-song, "John Gilpin," by Macfarren, sung by the class, was much admired. There is great credit due to Mr. R. MacLaran for the great trouble he undertakes in connexion with these concerts; while the ladies and gentlemen who condescend to take an active part in them, thereby making them far more attractive than they would otherwise be, are entitled to our most sincere thanks.

EPSOM.—Mr. J. S. Stone, organist of the parish-church, gave pianoforte recitals on Tuesday morning and evening, assisted by Mr. Clementi and Mr. J. B. Chatterton, with Miss Manning, Miss Ellison, and Mr. Frank Bodda as vocalists.

EDINBURGH.—The third and last of Mr. Hargitt's Classical Chamber Concerts was given on Saturday afternoon in George-street Hall to a crowded audience, and in all respects may be regarded as the most successful of the three. A quartett for pianoforte, violin, violoncello, and harmonium, written by Gounod, and founded on the first prelude of J. Sebastian Bach, was the leading instrumental feature of this concert. It was admirably performed by Messrs. Hargitt, sen., Howard, Allard, and Hargitt, jun., and encored. Professor Sterndale Bennett's chamber trio in A for pianoforte, violin, and violoncello, and (by desire) Mozart's trio in E flat for pianoforte, clarinet, and tenor, were executed in good taste—the former by Messrs. Hargitt, jun., Howard, and Allard; and the latter by Mr. Hargitt and Messrs. Tyler and Stewart. The vocal pieces were a German song by Naumann, "Leicht Gepack," sung in really excellent style by Herr Küchler; the duett, "No non credo," from *Il Matrimonio Segreto*, given with good effect by Mrs. Howard and Herr Küchler; and a recitative and aria by Sacchini, entitled "Per che sospiri," in the execution of which Mrs. Howard was very successful. Mr. Howard played in a masterly manner a violin solo founded on airs from *La Traviata*, introducing the duett "Parigi o cara;" Herr Greiner executed agreeably a solo on the

horn; and Mr. Hargitt concluded the concert by an admirable performance of Beethoven's sonata, "The Moonlight," for the piano.

Altogether, these have been most agreeable concerts, and it is only a matter of regret that so few comparatively have had the opportunity of hearing them. It might not be detrimental to the performance of this class of musical works to give similar concerts in a somewhat larger hall, *recherché* though the present have been in the very exclusiveness given to them by the circumstances; and we are certain that, on perhaps a slight reduction of the charge for admission, a much larger proportion of the musical inhabitants of the city would readily attend if the room chosen was a larger one. There is no reason certainly to believe that such concerts will, if always as excellently conducted as the present have been, continue to obtain only a very limited class of admirers.

HORNCASTLE.—The Philharmonic Society brought their second season to a most successful close on Tuesday last, by a concert at which, in addition to their own band and chorus, Miss Helena Walker, of Leeds, and Messrs. C. F. Willey and Hubbard, of Louth, were the performers. The efforts of Miss Walker met with unmistakable marks of approval, her first song, "Oh bid your faithful Ariel fly," being with one consent again demanded, and she was also equally successful in the song "Dinna ye hear?" (Fricker). A general wish was expressed that Miss Walker would again visit Horncastle. Too much praise cannot be given to Mr. Charles Addelee, for the assiduity and tact he displays in the management of these pleasant concerts, and the success his patience and diligence in the training of his little band of boys meets with must be highly gratifying to him, and we think that the familiar soubriquet of "Dr. Mark and his little men," by which he and his lads are facetiously distinguished amongst his friends, is one that bears with it a great compliment, as intimating that he is doing something worthy of admiration.

We sincerely wish the society may, in the coming season, meet with that success their efforts so well deserve.

LEEDS. CLOSING PEOPLE'S CONCERT.—On Saturday last the Recreation Society gave their annual benefit concert, in the Music-hall, before a crowded audience. The mayor (P. Fairbairn, Esq.) officially attended, accompanied by several members of the corporation and borough magistrates. Miss Walker, Miss Newbound, Masters Sugden and Hobson (violinists), and Mr. Spark generously gave their gratuitous services. The other performers were Miss Armstrong, Mr. Inkersall, and Mr. Delavanti. An excellent programme was submitted; and, taken generally, the concert was one of the best given by the society during the season. Unusual success was achieved by Miss Walker, whose clear, ringing, sweet-toned soprano voice, and really excellent style, were alike pleasing to the audience and creditable to her instructor, Mr. Spark. It is not often that we find embodied in young singers all the high qualities which nature alone can supply, and a conscientious, clever instructor improve. Miss Walker uses her voice with the skill of a true artist—never forcing it beyond its legitimate power—never straining after effect by meretricious and common-place ornament, and never seeking to gain applause by unnatural demeanour, or a forced facial expression. By genuine singing and a proper appreciation of the words, she gained a rapturous encore, on Saturday, for Miss Anne Fricker's characteristic song, "Dinna ye hear?" founded on an incident at the siege of Lucknow. This composition in itself is common-place enough, but the interpolations and improvements introduced by the singer, rendered it the most "taking" song of the night. The applause which followed from all parts of the hall was deafening, and never was encouragement more richly deserved. Miss Walker also sang the *primo* parts of two duets, with her fellow-pupil, Miss Newbound—Mr. Spark's "Wake, music, then," and Glover's "When shall we meet?" Miss Armstrong, who has gained considerable popularity in Manchester, sang sweetly, and with great correctness, Ricci's rondo, "Alfin brillar," and Wallace's mournful song, "Why do I weep for thee?" Her entire want of anything like animation, or "soul," was the chief cause of the comparatively little applause bestowed upon her. The rich and flexible contralto voice exhibited by Miss Newbound, in G. A. Macfarren's beautiful song, "Sweet, my child," and her pathetic rendering thereof, awakened the call for a re-demand. We are pleased to remark steady and sure progress in this young lady's singing. With the two young violinists, pupils of Mr. George Haddock, of Leeds, the audience

were greatly delighted: and the highest praise we can bestow upon them is to say that they are worthy of the talented master under whom they are placed. Mr. Inkersall and Mr. Delavanti obtained encores,—both singing with their accustomed excellence. "God save the Queen" was lustily sung by the principals and the audience, and the concert season closed with great *éclat*.

Between the first and second parts of the concert, the President of the society (John Hope Shaw, Esq.), the Mayor, Mr. Baker (factory inspector), and other gentlemen ascended the orchestra, and briefly addressed the audience.

The hon. secretary (Mr. J. N. Dickinson) first read the seventh annual report. It commenced by expressing great satisfaction that, notwithstanding the commercial depression, which had prevailed throughout the season, the committee were able to conclude their concerts without being involved in debt. (Hear.) After alluding to the increased taste for good music exhibited amongst the middle and working classes of Leeds since the commencement of the People's Concerts, and the increasing practice of music in the homes of artisans, the report stated that twenty-four concerts had been given during the season—nineteen of which had been the usual shilling concerts, and five were of a superior order, for which 2s. was the front seat admission price. The season tickets sold amounted to 213—a considerable number, but which the committee hoped would be increased next season. The season tickets were transferable, and the average price paid by the holders for each performance was only 10½d. To John Hope Shaw, Esq., the president, and Mr. Dray, chairman of the executive committee, the society was deeply indebted; and to Mr. Spark, the musical director, whose talents and perseverance mainly contributed to the success of the concerts, they were under a deep and lasting obligation. The committee also acknowledged the services of his pupils, who had frequently given their valuable services. (Applause.) The report concluded by stating that next season the concerts would be given in the Town-hall, and it was in contemplation to give a grand People's Festival at the close of the opening festival in that building.

The President then offered a few remarks. He considered the report highly satisfactory. The performances throughout the season had been such—with one or two casual exceptions which none could avert—as to give satisfaction, and they closed the season, happily, free from debt, and able to commence the next unincumbered. (Applause.) He never attended a meeting of that kind without being reminded—as the title of the concerts showed—that these were People's Concerts; that the primary object of these entertainments was chiefly to provide for the labouring population innocent recreation, at the close of the week, which they might enjoy along with their wives and families, and which, he would add, instead of interfering, would better prepare them for the duties of the following day. (Hear, hear.) He said chiefly for the working-classes of the population; but he did not wish it to be understood—nor did he think it at all desirable—that they ought to be confined exclusively to them. On the contrary, he held it to be one of the great advantages of these concerts that they brought together, for purposes of innocent enjoyment, all sections and classes of our population, he hoped for their benefit, and which had a tendency to create amongst them mutual respect. (Applause.) Results like those the report had alluded to were not attained without a great deal of labour, which the public, who reaped the benefit of them, had not the opportunity of seeing. The gentlemen named in the report (excepting himself) who had zealously devoted themselves to this useful work, had well earned the thanks accorded to them. Of Mr. Dray, the chairman of the executive committee, who was the very embodiment of zeal and perseverance in a good cause, they could not speak too highly. (Applause.) They had two secretaries, to whom the highest compliment he could pay was to say that they were worthy of the committee with whom they co-operated, and of the cause which these concerts advocated. But, above all, he must add, they were indebted mainly for the success of these concerts to the musical director under whose management the whole had been conducted, and who had devoted his great talents, experience, and industry to them, and which entitled him to the highest praise. Anything they might say could not repay Mr. Spark for his zeal in the cause of the People's Concerts. In saying this he was sure he should have the cordial concurrence of the committee and all in that room. (Applause.)

The Mayor was received with loud applause. He assured those whom he saw before him, and especially his friends of the working class, that nothing was more gratifying to his mind than being present on that occasion. It was a demonstration on behalf of the working-classes in favour of those excellent concerts which was exceedingly gratifying to himself, and must be also to the committee of the Recreation Society. He hoped that they would soon have an opportunity of attending People's Concerts in the Town-hall, where all classes of the population, from the highest to the lowest, would be able to enjoy the music provided. Under the spirited management which had been already shown to exist in the society, he was sure the concerts would become of the very first class. On behalf of the corporation of Leeds, he assured the committee that they would do everything in their power to further the interests of the Recreation Society. (Applause.) He felt certain, although he could not speak authoritatively, that the Town-hall would be let to this society in a liberal spirit. (Applause.) He wished every success to the institution.

Mr. Baker, having delivered a short and happy address, and congratulated the inhabitants of Leeds on the possession of so useful a society,

H. Chorley, Esq., moved a vote of thanks to the executive committee, and expressed the pleasure he had experienced in attending the People's Concerts during the season.

W. Blanshard, Esq., seconded the motion; and it was carried by acclamation.

Mr. Dray returned thanks, and assured the audience that the whole and sole endeavours of the committee would always be directed to the providing of really good concerts for the people.

At the conclusion of the concert three cheers were given to the Mayor.

LEEDS TOWN-HALL ORGAN.—The contract for building the case of the Town-hall organ, designed by Mr. Brodrick, has been let to Messrs. Thorpe and Atkinson, of this town. Last week, an inspection was made of that portion of the organ already completed at Messrs. Gray and Davison's factory in London. There were present Professor Sterndale Bennett, Alderman Kitson, George, Botterill, and Gill; Mr. Brodrick, Mr. Henry Smart, and Mr. Spark, the designers, and the contractors. Arrangements were made as to the disposing of the hydraulic apparatus in the Town-hall for supplying wind to the instrument, and also on matters connected with the case. Great satisfaction was expressed with the progress of the gigantic instrument, and there is no doubt that it will be fully completed in time for the musical festival. The contractors will take possession of the Town-hall orchestra at the close of next month.—*Leeds Mercury*.

LEICESTER.—The Concerts for the People have been brought to a termination, after a most successful season. The local papers speak in the highest terms of Mr. Henry Nicholson's management, and confidently predict an equally lucrative speculation on re-commencing in October.

An opera company, under the management of Mr. Elliot Galer, is now performing at the Theatre Royal. The principals are Miss Fanny Reeves, Madame Constantine (whoever she may be), Miss Thirlwall (a very clever actress, daughter of the well-known violinist), Mr. Elliot Galer, Mr. Henry Corri, and Mr. Oliver Summers. The chorus is tolerably efficient, though not numerous, and the orchestra is the best there has been in the theatre for some years, all local performers, belonging to Mr. Nicholson's band.

Jullien announces a concert on the 27th, with Louisa Vining, Kate Ranoe, &c. &c.

LOUTH.—The Musical Union gave their first promenade concert of a cheap series for the season on Monday evening, which was a most successful one, so far as pleasing a numerous audience was concerned; but although the attendance was good, the low price of admission (sixpence) was not enough to render it successful in a pecuniary sense. The society engaged for the occasion Miss Helena Walker, of Leeds, a promising young pupil of Mr. Spark of that place. This gentleman has evidently taken great pains in teaching one who has the elements of a musician in her, and is in possession of a soprano voice of much power and sweetness. It is with much pleasure that we thus give our humble meed of praise, hoping it may in some measure stimulate Miss Walker to increased study and practice, feeling assured that in due time she will become an ornament to the concert-room. The concert opened with the overture "Sophonisbe," which was as well played by the band as it was well received by the audience. Miss Walker

received a well-deserved encore in the song "Dinna ye hear?" which she gave with great energy, and, by a peculiar reading of the song, the different register of her voice was brought into rapid action, the higher telling with thrilling effect. Barnett's "Singing lesson" was encored, Miss Walker and Mr. Hubbard being compelled to repeat it. A like compliment was paid to Messrs. Hubbard, Waite, West, and T. Willey, in the catch, "Would you know my Celia's charms." The instrumental portion of the concert was conducted by Mr. C. F. Willey, and the band led by Mr. R. Hubbard with his accustomed steadiness and energy.

LIVERPOOL.—**PHILHARMONIC HALL EUPHONIC CONCERT.**—The profession, no less than the public, are deeply indebted to Mr. E. Thomas for the development of very considerable local talent under circumstances of both interest and variety. His presentation of a dozen superior performers (wind instruments) has given opportunity for the display of individual talent scarcely appreciable in a large and multifarious orchestra. Very judicious selections from the first composers, and most admirably arranged for the several instruments which constitute this really euphonic combination, have been heard with equal delight and admiration. The absence of strange names, and the adventitious matter which form so prominent features in ordinary programmes rendered the outset of the undertaking less brilliant than might be wished, but the rapidly-increasing estimation it exhibits more clearly evinces its intrinsic merit. Extracts from *La Sonnambula*, *Il Trovatore*, *Belisario*, *Lucia di Lammermoor*, &c., have shown that cornet, sax-horn, &c., have their exponents in Liverpool at least equal to any in our knowledge (no offence to **GRENADIERS**, whom we estimate highly, nor a wish to damp the **COLDSTREAMS**), and Messrs. G. W. Phillips and Greenwood, whose *obligati* performances have been conspicuous for beauty and effect, cannot but regard Mr. Thomas as furnishing a peculiar as well as beneficial channel for justice to their merits. We confidently anticipate in Mr. Young (and he is young in everything but acquirement) a competitor for fame as a flautist with the proudest names on record. Mr. Thomas is literally the solo violinist, and diversifies his very efficiently-discharged duty as conductor with an *air varié*, or an *obligato* to the vocalist. Mr. Jukes, a very clever member of the brass band, is the pianist; and the singer need apprehend no mishap in his hands. More tact, taste, or delicacy we cannot desire than from the *clarinetti*, the Messrs. Stubbs, and all aware of the circumstances cannot but coincide in the tribute due to Mr. E. W. Thomas.

MANCHESTER.—We have nothing very particular to record from this northern metropolis in our present number. The Monday concerts are being continued for the present, and are usually well attended, the programmes being, for the most part, of a generally popular character.

The twelfth of the series of Saturday orchestral concerts was—like the previous one—but thinly attended; a principal feature in the selection being Haydn's ever pleasing "Surprise" symphony, which, being more easy to comprehend, was evidently better enjoyed by the audience. Dusek's concerto, for two pianos, also formed a portion of the programme. We have only to say of this work that it was cleverly executed by Messrs. Hallé and Hecht, but failed to produce any remarkable enthusiasm. Miss Stabbach was the vocalist, and sang several songs. We are sorry to have to remark censurably respecting the scena from the *Freischütz*, but really we must admit that we have too much respect for the particular form in which this composition has been left to us by poor Weber, to prefer any kind of ornamentation to the pure original, and we loudly protest against the offensive embellishments perpetrated (we cannot use a milder term) during the slow movement of this truly dramatic song. We trust that Miss Stabbach will speedily learn to eschew all such undesirable interferences with the text of admirably-written productions, such as the song in question.

We observe that for the next concert of the series Madame Lemmens Sherrington is engaged.

SWANSEA.—**AMATEUR CONCERT.**—On Friday evening, the 16th inst., an amateur concert, in aid of the funds of St. Peter's National Schools, took place at the National School-room, Oxford-street. There was a very large attendance, and the musical ability displayed on the occasion by those who had kindly given their services was of an exceedingly creditable character. The choral department was conducted by Mr. John Jones, Dr. Denning presiding at the pianoforte, with

his usual ability, and Mr. Baker at the harmonium. The following amateur vocalists constituted the musical corps of the evening:—Miss M. Cummins, Miss Matilda Williams, Miss Harrison, Miss Cummins;—and Messrs. R. J. Lewis, Baker, John Jones, Wm. Bowen, Wm. Jones, Edw. Jones, J. W. Jones, Griffiths, Davies, T. H. Richards, J. Lewis, J. W. Morris, Bennett, Clutterbuck, Madge, Cole, Robinson, Thomas Jones, Bevan, and Geo. Taylor. The programme was composed entirely of a selection of sacred music, principally from *The Messiah*, the choruses in which were rendered with manifest ability, the "Hallelujah chorus," and "Lift up your heads," more especially. Miss M. Cummins, in the rendering of the plaintive air "I know that my Redeemer liveth," was loudly called for a second time, but did not comply, it being evidently the understanding that no "repeats" would be given, which was a judicious arrangement, seeing that the programme was sufficiently elaborate, and was not disposed of till nearly eleven o'clock. The second part of the programme was opened by a cleverly-executed solo on the flute, by Signor Paggi, who was loudly called for a second time, but was deterred by previous arrangement from complying. The air, "With verdure clad," by Miss Harrison, was deservedly applauded, as was also that of "Lord, remember David," given by Mr. Bowen with pleasing effect. Mr. Jones sang several solos with precision and taste, and was warmly applauded. A quartet and chorus, by Miss M. Williams and Messrs. Bowen, W. Jones, and J. Lewis, were rendered harmoniously and with good time. The National Anthem, the solo parts being sung by Miss M. Cummins and Messrs. Lewis and Bowen, brought the programme to an end. A vote of thanks to the amateur performers was proposed by the Rev. E. B. Squire, vicar, and carried by acclamation, the rev. gentleman announcing that the concert would be repeated on that night three weeks, with some alteration in the price of admission. We understand that the sum realised by the concert thus kindly given amounted to upwards of £40.

ORGAN

We give the particulars of the organ in Claremont-street Church, Glasgow, referred to in our last number by a correspondent of the *Glasgow Herald*, whose letter we reprinted. The movement for admitting organs into the churches of the united Presbyterians is causing some commotion in Scotland, and more particularly in Glasgow, at the present time. This organ was erected in 1856.

GREAT ORGAN, CC to G.

Bourdon (C to CC).	Principal.
Tenoroon (C).	Twelfth.
Open diapason, large.	Fifteenth.
Open diapason, small.	Sesquialtera, 3 ranks.
Claribel (C).	Mixture, 3 ranks.
Stopped diapason, bass.	Trumpet.
Stopped diapason, treble.	Prepared for clarion.

CHOIR, CC to G.

Dulciana.	Swiss flute.
Viol di Gamba (C).	Dulciana mixture, 3 ranks.
Stopped diapason, treble.	Cromorne and bassoon.
Gemshorn.	

SWELL, CC to G.

Open diapason.	Mixture, 3 ranks.
Stopped diapason (wood).	Cornopean.
Principal.	Oboe.
Fifteenth.	Vox humana.

PEDAL.

Open diapason (wood) ..	16 feet.	Bourdon ..	16 feet.
Principal (metal).	8 feet.	Prepared for trombone.	

COUPLERS.

Great to pedals.	Swell to great, octave, with the extra pipes to each.
Choir to pedals.	Sub-octave, swell to great.
Swell to pedals.	
Swell to great.	

Six composition pedals.
Four to great. Two to swell.

38 Stops, and 2036 Pipes.

The pneumatic lever is attached to the great organ.
Tremulant to swell.

The organ in course of erection by Messrs. Bishop, Starr, and Richardson, for the Brompton Oratory, is in as advanced a condition as is possible within the factory. Performances have

taken place twice on Thursday and yesterday, and a performance is fixed for 3 o'clock to-day. There will also, in all probability, be a final exhibition of the powers of the instrument this evening, and on Monday it will be taken to pieces preparatory to its complete erection in the Oratory, after which we shall make some remarks on the various stops. From what we have seen and heard of it, it appears to be a very superior instrument. It has four manuals and pedal, but only three manuals are completed at the present moment, and a portion of the pedal is not yet inserted.

Foreign.

PARIS.—The Parisians are to be treated with some specimens of Chinese music, coming really from China, and not from their own midst. One of the most celebrated composers of the Celestial Empire is to visit Europe with a party of forty of the best musicians of China. He will on this occasion favour the Europeans with the most celebrated compositions of Prince Fo-Hil and of Peheny-Fo-Fei, who is said to be the Rossini of the Chinese, and lived about two hundred and twenty years ago.

MADAME RACHEL'S SALE.—A Paris correspondent writes:—"The effects of poor Rachel are for sale, as you are aware, at her house in the Place Royale. On Monday last the proceedings began, and they are to be continued to-morrow and Saturday. Many of the great actress's former admirers were there, and bought back for immense sums various articles of *vertu*, presents and souvenirs, given by themselves in bygone days. Among the objects exposed for sale to-morrow is a rickety old guitar, which, from a label affixed to it, purports to have been the identical one which she played on whilst a little wandering minstrel in the streets of Lyons. I am assured, however, that there must be some mistake here, as the instrument in question has for years been in the possession of Count W—, a nobleman who was a favoured suitor of the tragedian long before he attained the eminent position he now holds in public life. There are also theatrical dresses without number—the peplum of Iphigenia, the tiara of Athalia, and the flowing robes of Camilla. By the side of Clytemnestra's dagger the eye is startled to find 100 pairs of white kid gloves, and bracelets and jewellery of the most gorgeous description are jostled by numberless stage properties. The auction-room was crowded with literary artists or political celebrities, all eager to secure some trifling memento of her whom they had all admired—with whom many had been on terms of the closest intimacy, and whom a favoured few remembered with feelings warmer, though less hallowed, than friendship. Many, too, were desirous to purchase at any price presents upon which the names of the donors—in some cases their own—had been engraved. The sale is not expected to produce a less sum than £30,000 (750,000f.).

LABLACHE.—A note or two, extracted from an article by M. d'Ortigue, which has just appeared in the *Journal des Débats*, will be welcome, in addition to former biographical notices of Lablache. It is stated that the mother of this great Italian singer was Irish—Françoise Bietack (*query* Betagh or Beattie?). This makes a parentage curious for one who has so long stood before Europe as the type of Italian singers. But it may be recollected that in like manner is Catalani claimed as having had an Hibernian origin. So utterly Neapolitan, however, was the son of a French father and an Irish mother, that one of the first services of Lablache's excellent and clever wife, whom he married very young, was to purify his accent from its southern *patois*. In sketching the events of Lablache's long career, M. d'Ortigue reminds us that in 1827 he produced a profound effect by singing the *Tuba Mirum* from Mozart's *Requiem* at the funeral service for Beethoven—M. Meyerbeer on the same occasion taking the drums. Sixteen years earlier, the voice of the boy Lablache had broken while he was singing as contralto at Naples, in a *Requiem* for Haydn. Another memorable point was made by Lablache in 1833, when he took Malibran to Naples, and when his superb singing and acting in *Guillaume Tell* well nigh brought about a popular commotion, and was sharply superintended by the police. King Ferdinand, however, protected the singer and the opera, and "commanded" the same whenever he went to San Carlo. We shall merely add a detail or two concerning Lablache's last days. During these, we are told, his

spiritual attendant was an old comrade, the Dominican Padre Calveri, formerly known as the tenor, Signor Winter, whose appearance some quarter of a century since under Mr. Monk Mason's management of Her Majesty's Theatre in *L'Esule di Roma* is not forgotten.

"To his last hour," adds M. d'Otigne, "Lablache cherished recollections and thoughts of his art. Feeling his voice expire, and unable any longer to emit any sounds save the weakest possible ones, he called his daughter and said to her, 'Cecchina, non hò più voce: moro.' On the point of death, he repeated the first two verses of Manzoni's '*Cinque Maggio*;' a spasm compelled him to stop. He then tried to sing an English ballad of which he was very fond, 'Home, sweet home,' [the tune, by the way, is a Sicilian one, (?) and used by Donizetti in his *Anna Bolena*.—Ed.] These were his last accents."—(*Athenæum*.)

The arrangements for the erection of the new Théâtre Prince Impérial are now actively in progress. It will contain about 5,000 persons, and notwithstanding the unusually moderate rates at which it is intended to fix the price of admission, the receipts are expected to amount to from 8,000*fr.* to 10,000*fr.* a-night. The statutes of a joint-stock company, by whom this house is to be built, are already drawn up. The capital of the company is fixed at six millions, divided into 12,000 shares of 500*fr.* each. This theatre is to be built on the Place du Châtelet, at the point of junction of the Boulevard de Sebastopol and the Rue de Rivoli, and the company will, in addition to the theatre, build six houses on the ground belonging to them, the rent of which, with the subvention of 60,000*fr.* which it is to receive, will, it is asserted, amply guarantee the interest to the shareholders.

Halévy's *Magicienne* continues to draw crowded houses at the Grand Opera.

FIDDLES.—A genuine Stradivarius fetched on Friday, 3,000*fr.* at the Auction Mart at Paris, and it was held to have gone dog cheap; an Amati only brought 520*fr.* The hall was like a concert-room, as every artist and amateur played in turn on each instrument, before it was knocked down.

Biographical.

John Cramer, the oldest of contemporary pianists and composers for the piano, and one of the most celebrated musicians of his time, was born at Mannheim in 1771. If not absolutely a great man, Cramer was at least one of those to whom the art is much indebted. His chief master for the pianoforte was the admirable Clementi, and for composition C. F. Abel. Though he flourished contemporaneously with Woelff, Dussek, and Steibelt, the reputation enjoyed by Cramer as a pianist was second to none. His school was that of Dussek, whom he is said not only to have emulated, but in some respects, and especially in the execution of slow movements, to have surpassed. He came to England at a very early age, and accomplished the greater part of his artistic career in London, where his lessons were more in request than those of any other professor. Nevertheless, he was renowned all over the continent both as a composer and pianist. Among his friends was Joseph Haydn, and among his chief patrons and warm admirers was that most musical of princes, Ferdinand of Prussia, who, notwithstanding he was a prince, was justly esteemed as a musician. Cramer's last public appearance in this country was at one of the concerts of the Philharmonic Society, many years ago, when he took the principal part in one of Mozart's trios. His playing on that occasion showed no trace of his former excellence. As when Pasta re-appeared at the opera, the poetical feeling was evident, but nothing more. To the present generation, indeed, the immense renown of Cramer is a matter of history rather than anything else. No composer has written more copiously for the pianoforte than Cramer. The number of his concertos, sonatas, &c., is fabulous; but, though greatly esteemed when first published,—none of them bearing the stamp of genius,—they were gradually neglected, and at last wholly forgotten. Even at this epoch, when the dearth of creative power has given birth to a sort of mania for reviving the compositions of earlier masters, the most zealous and laborious of our classical pianists would never think of brushing off the cobwebs from a volume of Cramer. There is, however, one particular work of his that is likely to endure as long as the art of music itself,—we allude to

the *Studio per il Piano*, which has exercised in a certain sphere almost as great an influence as the *Clavier bien Tempéré* of J. S. Bach, or the *Gradus ad Parnassum* of Clementi. As a masterpiece of learning and ingenuity Cramer's *Studio* is, of course, not to be named with either of those extraordinary achievements; but, regarded simply in the light of an elementary course of instruction, it is inimitable, and has helped to make more legitimate players than any other work of its class extant. Steibelt, Hummel, Moscheles, and nearly all the great composers have written *Studies* for the instrument; but up to this time those of Cramer have stood alone, and the education of a pianist is unanimously considered incomplete without them. A quarter of a century past the death of such a man as Cramer would have been a topic in every circle, but the news will now in all probability be heard with little interest. Cramer not only lived long enough to see himself famous, but long enough to survive his reputation. His name is likely to rest, however, in connexion with his *Studio*, upon which future pianists will form themselves without being aware that this was only one out of a hundred works from the same prolific pen. Mr. Cramer was one of the original partners in the eminent firm of Cramer, Beale, and Co., from which he withdrew about twenty years ago, with a handsome annuity. He died on the 16th instant, being in his 88th year.—(*Times*.)

The *Daily News* says:—

This great musician, who died a few days ago, deeply lamented not only by a large circle of friends, but by the musical world, of which he was one of the brightest ornaments, was in his 88th year, having been born at Mannheim in 1771. His father, William Cramer, a celebrated violinist of that day, fixed his residence in England when his son was in his infancy. Here John Cramer was educated and brought up; and here, with the exception of some short visits to the continent, he spent the whole of his life. Though of German birth, yet in everything else—tastes, habits, principles and feelings—he was an Englishman, and England is entitled to boast of him as one of her greatest musical artists.

His career in this country was long and brilliant, in the capacities of a composer, a performer, and a musical instructor. As a composer he confined himself, with a few exceptions, to his own instrument, the pianoforte, for which he wrote voluminously. His celebrated Exercises and Studies have gained, and still preserve, unequalled popularity, not only in this country, but throughout Europe, and have contributed more to the progress of the pianoforte than all the other existing productions of this class put together. His great orchestral concertos, his sonatas, his quartets, quintets, and other concerted pieces in which the piano is the principal instrument, are models of clear and simple construction, beauty, and grace. In his own day they were the delight of the musical world; and, for our own part, we have enjoyed few greater musical treats than his exquisite concertos embellished by his own no less exquisite performance. Like many of the works of the great masters—the Clementis, Dusseks, and Steibelts, of a former generation—they have latterly fallen into neglect; but there is at present a reaction in favour of the music of the older schools, and in this reaction the works of John Cramer will assuredly share.

As a performer, John Cramer will not be forgotten by those who have ever heard him. He was a thorough master of his instrument. He did not, indeed, execute those *tour de force* by which the present race of pianists strive to surprise and startle us; to such things he attached no value; but his execution was sufficiently brilliant for every legitimate purpose; and he was pre-eminently gifted with one faculty—the power of imparting to his instrument a vocal tone and expression—of making the pianoforte sing—which none of his successors, to our feeling, have ever equalled.

As a teacher of the pianoforte he for many years reigned paramount; and, in his time, formed more fine performers, both amateurs and professional artists, than any other instructor we have ever had among us. His influence was unbounded; and it was always exercised in favour of pure taste and against the growing ascendancy of a style of exhibition and display which has tended to make pianoforte performances, both in public and in private society, often little better than a nuisance.

For many years age and infirmity have secluded the illustrious veteran from intercourse with the world. He died on Friday week last, rather of old age, we believe, than of any positive

disease, with little suffering, and surrounded by his sorrowing family. He died in peace, and "full of years and honour."

His remains were interred in Brompton Cemetery on Thursday last. The funeral was of a totally private character.

CORRESPONDENCE.

THE VOCAL ASSOCIATION.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

SIR,—Your correspondent "Vox" is only one of many members of the Vocal Association who know how inefficient the choir is in its present state. Mr. Benedict himself sees it, and would doubtless be only too glad to remedy it.

There is, however, a difficulty in getting rid of members who have paid their subscription, however bad they may be; but there will be no excuse if next season there is one inefficient member in the choir. Let Mr. Benedict insist that everyone proposing to belong to the Association next season shall be examined either by himself, or by a committee of members appointed by him, and he will then (and not till then) be able to establish a choir which will be a credit to himself and those who compose it.

I am, Sir,

Your obedient servant,

20th April, 1858.

ANOTHER MEMBER.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

SIR,—I was quite startled at seeing the letter signed "Vox," in your paper of Saturday last. It was almost a copy of one which I had written to you but had not sent, thinking it would be better to try and remedy the evils spoken of, before bringing our weakness before the public. However, as the murder is out, I can only say that I fully concur with "Vox;" what he states is only too true. Of course the superintendents are to some extent in fault; the bass superintendent is the only one who does his duty in looking after the members in his department. The others seem to think they have only to give out the copies, and walk about at the concerts with a star on their breasts. It must be evident, that unless all the members are examined strictly by Mr. Benedict, or some competent persons appointed by him, we can never be anything but a disgrace to our conductor. There are several members of the association who are fully qualified, and would be quite willing to take the trouble of examining the rest. Or if there is any objection to this, it would be easy to engage three or four professional musicians to do so. At any rate it *must* be done. Many of those now belonging to the chorals can neither read music nor sing in tune; others have really no voices, but the redeeming quality is "they pay their subscriptions." I think we ought rather to depend on the excellency of our performance and the support of the public, and make the subscription a secondary consideration.

Apologising for troubling you,

I am, Sir,

Yours very truly,

COUNTERPOINT.

MISS ARABELLA GODDARD'S SOIREE.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

DEAR SIR,—My attention has just been drawn to an error into which I have fallen in my report of the above *soirée*, and for which I apologise most sincerely to yourself and your readers, by confusing the sonata of Beethoven, op. 101, dedicated to Madame Dorothea Ertmann, with op. 81, dedicated to the Archduke Rudolph, of Austria. The latter is the one to which Beethoven gave the name of "Les adieux, l'absence, et le retour," and not the former, which was the one performed by Miss Goddard on the 14th.

In explanation of my unfortunate mistake, you will perhaps allow me to trespass so far on your space as to state how the confusion arose in my mind. I purchased and first studied the two sonatas at the same time, about seven years ago; both are very great favourites of mine; yet from that time until my attention was called to the error, I have always associated with op. 101, the name and ideas which I expressed in your paper.

I remain, dear sir, yours truly,

YOUR REPORTER ON THE OCCASION.

April 21st, 1858.

SCOTTISH MUSIC.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

The following amusingly satirical letter is from a gentleman who perused the letter we reprinted last week from the *Ladies' Own Journal* (Edinburgh), and who appears to have had a keen sense of its absurdity. We were in hopes that more than one correspondent would have favoured us with a little ridicule of this preposterous epistle, which, we need hardly say, was reprinted by us as a temptation to our readers to have a "ding" at the bonnie Highlander who believes in nought but the music of Scotland:—

SIR,—I cannot refrain from thanking your correspondent, "A Scotchman," for his admirable paper on Scottish Music.

Accustomed as Southrons are to accuse the natives of our side of the Tweed of carrying national vanity to excess, it must, I think, have been an agreeable surprise to you to have received a letter so modest on the subject matter as the one to which I allude. It is evident no undue national prejudice sways the mind of "A Scotchman."

I rejoice to see it in your admirable journal, because it seems to me to show, that the unanswerable arguments of my diffident compatriot have convinced you, and that, therefore, in future you will not weary your readers with your hitherto accustomed praises of the "mere parroting" of Bach, Mozart, and Beethoven, but will rather recommend them to draw their inspirations from purer sources, such as "Roy's Wife," or Neil Gow's "Strathspeys," "played slowly."

I fear few of your musicians are acquainted with the "acknowledged capabilities" of our national instrument, (or on it the effect of the airs above mentioned would be redoubled,) but now that the Editor of the *Musical Gazette* is a convert to the principles of true taste, I look for its general use among our first musicians, and as a means of educating the public up to our standard, I would suggest the addition of a limited number, say ten sets, of bagpipes to some great public orchestra, such as that of the Sacred Harmonic, or the Royal Italian Opera.

My countryman has certainly given some notable examples of the beauty of our national compositions, but I cannot forbear mentioning one other. It is the part-song, "O wert thou in the cauld blast."

I know that Germany, acting upon a desire that seems to be almost universal among European nations, to hold for their own great men as their offspring, has laid claim to the composer of this, one Mendelssohn, as her own; but I rest our claim to him on broad grounds. The father of this great man lived in Forfarshire, in a cottage bearing a great family resemblance to Burn's birthplace, of which I dare say you have seen a sketch, and his name was McMenel, which, on his emigration to the continent, was Germanized into Mendelssohn. He was, therefore, really a Scotchman, and, I think you will admit, does not by his compositions disgrace the society of our great national composers.

Let me beg, for the edification of your readers, and the honour of Scotland, that you will give us an essay on the Scottish School of Music, and I really should like to hear your opinion of some of our melodies, say, "Lumps of Puddin'" or "Todlin hame," "played slowly," or perhaps, "A cogie of yill," would be more to your taste.

I fear I am diffuse, not a usual fault with Scotchmen, so I conclude, with expressing my surprise that your correspondent should have quoted a man like Shakespeare, when he had Home's Douglas at his elbow.

I am, sir,

Your obedient servant,

SANDIE MCPARRITCH.

St. Enoch Square, Glasgow.

THE FAMILY OF THE LATE MR. ROOKE.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

DEAR SIR,—Knowing your columns are always ready to assist, or advocate music's cause, allow me to draw the attention of the musical public to the following case. The widow and daughters of the talented composer of *Amilie*, the late Mr. Rooke, is, I regret to say, in extreme poverty at the present moment. Since the death of the father, a talented son and daughter have died, I am afraid to think from privation, and unless something is done very soon, I fear another member of the family will sink. Surely this only requires to be known to meet with sympathy. The remaining members of the family would shrink from making their circumstances known; I therefore ask the favour of your insertion of this letter, and to mention that subscriptions will be thankfully received by Messrs. Addison, & Co., music-sellers, Regent-street, where a card is ready to receive the names of any benevolent persons, and those who had the privilege of the late Mr. Rooke's acquaintance.

I am, dear Sir,

Yours truly,

E. W.

Sheffield.

THE TEST OF VULGARITY.—The man who would *encore* a song, is fully capable of sending up his plate twice for soup.—(Punch.)

Musical Instruments.

(Continued.)

THE IMPROVED HARMONIUM.—

MR. W. E. EVANS, inventor of the English Harmonium (Exhibited in London in 1844), calls attention to the improvements he has lately made in this Instrument. The subjoined Testimonial from Professor Bennett is one of the many he has received from eminent Professors:—

15, Russell-place, Fitzroy-square,
March 8th, 1858.

DEAR SIR,—I have the greatest pleasure in giving you my opinion upon your Improved Harmonium. The Instrument you left with me I enjoyed playing on extremely, and several professional friends who saw and heard it at my house, agreed with me entirely in considering your improvements very striking and valuable. I must confess that I had before entertained some prejudice against this class of Instrument, from its monotonous character, but which you have now completely removed.

I am, dear Sir,
Yours very truly,

WILLIAM STERNDALE BENNETT.
Mr. W. E. Evans, Sheffield.

CONACHER and BROWN, ORGAN-

BUILDERS, Huddersfield, have FOR SALE a SECOND-HAND ORGAN, in first-rate condition, containing 8 stops in the great, CC to F, 5 stops in the choir, CC to F, and 5 stops in the swell, C to F, with 2 octaves of double open diapason pedal pipes, 16 feet. Also an ORGAN containing 7 stops in the great CC to F, and 5 in the swell G to F. Both instruments have handsome painted cases, with gilt pipes in front.

Miscellaneous.

A REMEDY for BILIOUS and LIVER

COMPLAINTS.—Those who suffer from Bile and Liver Complaints should try the effects of a valuable remedy, a few doses of which will make the sufferer feel elastic and vigorous, remove all impediments, cleanse the blood from all impurities, give a healthy action to the liver, and strengthen the stomach. If bilious attacks be allowed to continue without using such a preventative, more serious casualties may arise, and the sufferer be consigned to a bed of sickness. HOLLOWAY'S PILLS are an extraordinary remedy, acting immediately in the removal of acidity from the stomach, indigestion, debility, and nausea.

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Liberal arrangements are offered parties bringing out this extraordinarily novel dramatic entertainment, combining living with spectral performers, life size, in Dickens's "Haunted Man," &c. Apply to Mr. Direks, C.E., patent agency office, 32, Moor-gate-street, City.

WILLIAM CARTER informs the Public his stock of Aberdeen and Perth Linsey Woolsey PETTICOATS are now complete with every variety of heather colours, suitable for the season.

Ladies' Crinoline Petticoats . . .	s. d.	7	9	to	14	6
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ST. JAMES'S THEATRE.

Positively the last week, and last appearance in England previous to Professor Frikel's departure for Russia.

"TWO HOURS OF ILLUSIONS."

as performed by command before Her Most Gracious Majesty the Queen, and Court at Windsor Castle.—Every evening at 8; Wednesday and Saturday afternoons at 3. Immense success of the new tricks, "The Shower of Toys," and "A Fast Coach for the year 2000."

Private boxes, Two Guineas, One Guinea-and-a-half, and One Guinea; stalls, 5s.; balcony stalls, 4s.; boxes, 3s.; pit, 2s.; gallery, 1s. Places may be secured at Mr. Mitchell's royal library, 33, Old Bond-street.

THE BATTLE OF BALACLAVA—

Mr. SANT's great PICTURE, the Earl of Cardigan describing the Battle of Balacava to the Royal Family at Windsor Castle, and containing portraits of H.R.H. the Prince Consort, the Prince of Wales, Prince Alfred, Prince Arthur, the Princess Royal, the Princess Alice, the Princess Helena, the Princess Louise, the Duchess of Wellington, the Earl of Cardigan, and Lord Rivers. Is now ON VIEW from 10 till 5, at Messrs. Henry Graves and Co.'s, 6, Pall-mall.

MR. ALBERT SMITH

has the honour to announce that MONT BLANC is OPEN for the SEASON. The route of the tour is as follows:—The Rhine Panorama, between Cologne and Heidelberg, forms an Introduction, before the actual journey, which takes the travellers through the Bernese Oberland, by Zurich, the Rigi, the Lake of Lucerne, the Jungfrau, the Great St. Bernard, and Geneva, on to Chamouni. The Ascent of Mont Blanc, as before, forms the Entrance. The second part is entirely devoted to Naples and the adjacent points of interest.

The representations take place every evening (except Saturday), at 8 o'clock, and on Tuesday and Saturday afternoons at 3 o'clock. The Box-office is open at the Egyptian Hall, where stalls can be secured without any extra charge.

EASTER HOLIDAYS.

THE ROYAL POLYTECHNIC.

Patron—H.R.H. the Prince Consort.

"The GRAND PHENOMENA OF NATURE:" an entire New Series of Dissolving Views, with beautiful Dioramic Effects, painted by Messrs. Hine, Clare, Perring, and Davies, illustrating Earthquakes, Volcanoes, Thunder-storms, Particula, the Aurora Borealis, the Spectre of the Broken Mirror, Avalanches, Water-spouts, Geyers, Cataracts, Wonderful Caves, &c. &c. &c., with new descriptive Lecture by J. D. Malcolm, Esq., daily at a Quarter-past Four and a Quarter-past Nine.

The highly effective Dissolving Scenery, illustrating THE REBELLION IN INDIA, daily at Two.

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First of a New Course of Popular Lectures (plentifully illustrated with Experiments) "On the GREAT FORCES OF ATTRACTION," by J. H. Pepper, Esq., F.R.S., A. Inst. C.E., &c. &c. &c.

A New Course of Lectures by Thomas Griffiths, Esq., late Professor of Chemistry at St. Bartholomew's Medical College, and Author of many popular Works on Chemistry. On the CHEMISTRY of AIR, EARTH, FIRE, and WATER.

A New Musical Entertainment, on Tuesday, Thursday, and Saturday Evenings, at Eight, by G. Armytage Cooper, Esq., assisted by Mrs. G. A. Cooper, entitled "THE EXCURSION TRAIN," being a Romance of the Rail, with New Buffo Songs.

For further particulars, see Programme of the week, which is sent anywhere for two postage-stamps.

Admission to the whole, One Shilling; Children under Ten, and Schools, Half-price.

ROYAL COLOSSEUM,

Open from 12 till 5, and from 7 till 11.—ASTRONOMY, every morning and evening, by DR. BACHOFFNER, with Full Description and Illustrations of the Great Eclipse.—Views of the Halls and Mansions of the English Nobility, with Humorous Descriptions by Mr. Traice, and Musical Illustrations by Miss Clara Fraser, Mr. Ormond, and Mr. Plummer.—Gigantic Diorama of Lisbon, Mountain Torrent, Caverns, &c. Admission, 7s.; children under 10 and schools, half-price.

MADAME TUSSAUD'S EXHIBITION.

Full-length portrait models of H.R.H. the Princess Royal, and H.R.H. the Prince Frederick William of Prussia are now added. Admittance, 1s.; extra room, 6d. Open from 11 in the morning till 10 at night. Brilliantly illuminated at 8 o'clock.

CHRISTY'S MINSTRELS,

at Polygraphic Hall, King William-street, Strand.—Open every evening, and on Saturday in a grand morning entertainment, commencing at 3. Seats can be secured at Mr. John Mitchell's, 33, Old Bond-street, and at the Hall.

Theatrical Announcements.

THEATRE ROYAL, DRURY LANE.

This Theatre to be LET. Apply to Mr. E. T. Smith, stage-door.

THEATRE ROYAL, LYCEUM.

This Theatre to be LET, with immediate possession. Application to be made to Mr. F. Penny at the theatre.

THEATRE ROYAL, HAYMARKET.—

THIS EVENING (Saturday), April 24, and Monday, April 26, AS YOU LIKE IT. Rosalind, Mrs. Charles Young. After which will be presented the new extravaganza, by the author of *Atlanta*, entitled PLUTO AND PROSERPINE, or the Belle and the Pomegranate, with magnificent scenery by Mr. William Calcott, Mr. G. Morris, and Mr. O'Connor. The music composed and arranged by Mr. Spillane, and the costumes from Drawings by Alfred Crowquill. Pluto, Mr. Compson; Mercury, Miss Fitz-lumen; Ceres, Mrs. Buckingham White; Proserpine, Miss Louise Leclercq; Minerva, Mrs. Poynter; her pupils—Diana, Miss Fanny Wright; Flora, Miss Meden; Hebe, Miss Emma McClewee; Iris, Miss Clara Dousbury; Aurora, Miss Lovell, &c. Concluding with JACK'S RETURN FROM CANTON. On Tuesday, The Love Chase. Constance, Mrs. Charles Young; the Widow Green, Mrs. Wilkins. On Wednesday, Mrs. Charles Young's last appearance for the present, when she will appear in the character of Beatrice in *Much Ado About Nothing*. Pluto and Proserpine. And Jack's Return from Canton. Miss Amy Sedgewick will appear on Thursday next.—Box-office open daily from 11 till 5.

THEATRE ROYAL, ADELPHI.—

Combination of talent and novel attraction—Return of Mr. Benjamin Webster, Mr. Wright, Mr. Paul Bedford, and Madame Celeste, who will appear in the highly patronized and popular drama of *The Poor Strollers* every night.—The highly successful operatic spectacle of *The Caliph of Bagdad*, and Miss Roden every evening.—THIS EVENING (Saturday, April 24), THE POOR STROLLERS, by Messrs. B. Webster, Wright, Paul Bedford, and Madame Celeste. After which, with new scenery and decorations, a grand oriental spectacular operatic drama, called the CALIPH OF BAGDAD. The music by the celebrated Boieldiere. The characters by Messrs. Fourness Rolfe, P. Bedford, J. Bland, Miss Roden, Miss M. Keeley, Miss Arden, &c.

ROYAL PRINCESS'S THEATRE.

THIS EVENING (Saturday) will be presented SAMUEL IN SEARCH OF HIMSELF; and KING LEAR.

ROYAL STRAND THEATRE.

Lessee and Directress, Miss Swanborough.—The new farce of YOUR LIKENESS, ONE SHILLING, every evening. Last night for the present of NOTHING VENTURE, NOTHING WIN. Triumphant reception of the burlesque of FRA DIAVOLO.—Fra Diavolo, Miss Swanborough; Beppo, Mr. Charles Young—every evening until further notice. Commence at Half-past 7. Box-office open from 11 to 5 daily.

SURREY THEATRE.

NEVER TOO LATE TO MEND, by C. Reade, Esq.—A powerfully constructed drama, in four parts, taken from that justly popular novel, will be produced (for the first time) on Monday next. Part 1. The Emigrant. Part 2. The Model Prison. Part 3. Australia: The Sheep-fold and Inundation. Part 4. England: The Farm and Return Home.

Printed by A. D. MILLS, at 11, Crane-court, Fleet-street, in the Parish of St. Dunstan-in-the-West, in the City of London; and Published by JOHN SMITH, at 11, Crane-court, Fleet-street, London.—SATURDAY, April 24, 1858.